

WHO'S STILL CRUISIN'? **BEACH BOYS**
REVIEWS AND VIEWS **REVIEW**

SMILE THE BEACH BOYS

neville crowhurst

REVIEWS AND VIEWS

BEACH BOYS

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BEACH BOYS REVIEWS

THESE SONGS WERE NOT RELEASED
- THEY ESCAPED

☺ and ☺ again



ISSUE 20

Beach Boys

AUSTRALIA

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ISSUE 20

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"PERSPECTIVE CORRECT"

STILL CRUISIN'

BEACH BOYS

While "Still Cruisin'" was rising up the Australian Charts, MIKE LOVE & THE ENDLESS SUMMER BEACH BAND were winging their way down-under. A full report on the two concerts performed is contained within, together with some photos of the event. Mike even mentioned that THE BEACH BOYS might be here in MARCH, but we will not hold our breaths. Still, let's hope so.



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FROM THE EDITOR

The lateness of this issue of BBA is due to the amazing chart action of both the BBs' new 1p STILL CRUISIN' and the "Still Cruisin'" 45. Both have done exceedingly well in Australia with the single peaking at #28 nationally in early January. Full charting details are shown on PAGE 1.

Locally, the single was even more successful, particularly in Adelaide where it reached #6, not a bad showing especially when only the AM stations picked it up. Full charting details for Adelaide are 24-13-10-6-7-11-11-off-26-23-off.

We were hoping for another national #1, so this issue was delayed for as long as possible in case the miraculous occurred, but alas it was not to be.

Now onto some IMPORTANT information. This issue of BBA will be the LAST issue in this size. Due to the scarcity of this size paper (foolscap), it has been decided to go METRIC and use A4 size paper. This will mean the magazine size will vary slightly - about 20mm narrower and 5mm higher than the size you are now holding in your hand.

ALSO, it has been decided to offer a BEST OF BBA for sale, as many of the back issues are no longer available. This BEST OF will be designated BBA#21, but WILL NOT be part of your subscription. It will be 60 PAGES full of some of the choicest and most informative articles that have appeared over the last 20 issues. To acquire a copy, all you need to do is send \$8 to the BBA address. This price (in AMERICAN dollars for overseas subscribers) includes AIRMAIL delivery. The BEST OF will include some special features to make it worthwhile. It will be a LIMITED EDITION of 500 NUMBERED copies, so do not delay and order today. The issue will be available in APRIL, followed by the regular issue #22 in the new size format. The BEST OF will also be in the new size format.

BACK ISSUES OF BBA STILL AVAILABLE ARE - 2, 3, 6 (xerox only), 11, 12, 13, 14, 16, 17, 18, 19, 20
PRICE is \$5 for one or \$8 for two. PAYMENT MUST BE BY EITHER CASH OR POSTAL MONEY ORDER. NO CHEQUES.

OFF THE TOP WITH

LAWRENCE "THE PROFESSOR" LAVERY



While my appreciation of their music will always remain constant between two obvious career extremes of:

- (1) being inspired and
- (2) of going through the motions.

I am afraid that my interest or lack of it runs parallel to whatever extreme The Beach Boys happen to be engaged in.

So I'm more than pleased to announce four recent events that inspired me to write this article:

- * NOVEMBER 26, 1989 - The aural beauty of SMILE on CD reached my ears/
- * DECEMBER 3, 1989 - Linda and Robert Johnston organised an informal get together. Although only a dozen people showed up, it was still an enjoyable event. 12 out of 16,000,000. Work out the percentage yourself!
- * DECEMBER 9, 1989 - I caught a GLEN CAMPBELL tour while he was downunder. He performed five Beach Boy tunes.
- * DECEMBER 15/16 - Mike Love and The Endless Summer Beach Band performed two shows.

Great. I've got the introduction phase of this article out of the way.

Going back to November 1989, I received a phone call from Dwight Cavannah. After nearly two years in the States, he had a bit to say and play! Not surprisingly, the SMILE CD impressed me greatly.

Prior to the informal gathering on December 3, I contacted Mike Kowalski and he mentioned he was going on a bit of a holiday. I didn't realise it was going to be Australia!

I then received a tape from David Leaf wishing us Australian fans a great "get-together". Thanks mate! Special thanks also must go to Linda and Robert for organising and hosting what I believe to be Australia's first attempt at having a mini-convention. In hindsight, it was remarkably well timed, to say the least!

LAWRENCE LAVERY

P.S. For my report on the MIKE LOVE & THE ENDLESS SUMMER BEACH BAND shows, turn to PAGE 10
Also, the Beach Boys songs performed by GLEN CAMPBELL during his tour downunder were "Good Vibrations", "California Girls", "Fun Fun Fun", "I Get Around" and "Surfin' U.S.A."



NEWZ MEDIAWATCH NEWZ

THE BEACH BOYS & BRIAN WILSON

- * BRIAN WILSON has been nominated to the Songwriters' Hall Of Fame. He is also reportedly cutting material for a second solo outing. No firm details as of writing.
 - * New Beach Boys' single "Somewhere Near Japan" b/w "Wipe Out" was issued in Australia on January 19 (CAPITOL CP 2339), complete with PICTURE SLEEVE. 45 version of song is identical to lp cut. However, the film clip currently being aired in Australia features a new edit/mix version.
 - * "Adios" off LINDA RONSTADT's new lp "CRY LIKE A RAINSTORM - HOWL LIKE A WIND" features Brian Wilson on backing vocals. Available on CD in AUSTRALIA on ELEKTRA (W.E.A.) 960 872-2.
 - * "Kokomo" was voted the #1 song in Australia for sales (1989). The "COCKTAIL" soundtrack was the #5 top lp. However, the R.I.A.A. singles chart for '89 lists "Kokomo" at #9 and the lp at #19. R.I.A.A. awarded the "COCKTAIL" lp multi platinum status and "Kokomo" a platinum record.
 - * BRIAN has filed a \$100 million suit against Irving Almo Music - the publishing arm of A&M Records - who purchased the BBs song catalogue from Sea Of Tunes in 1969 for a meager \$700,000. The suit seeks \$50 million in compensatory damages, \$50 million in punitive damages and the restoration of the songs' copyrights to Brian. Brian's claim is that Murry Wilson had no right to sell the song catalogue to A&M as he was only in charge of administration. Brian insists that he (Brian) retained ownership of the songs' copyrights under the terms of an oral agreement with Murry, but was not in a fit mental state at the time to prevent the sale.
 - * Plans are finally afoot to issue the BBs' original Capitol lps on CD in AMERICA. They are already available in Japan (and EMI Australia is just beginning to import the Japanese issues; selling price \$19.99), BUT the American release will be "two-fers" - two lps together PLUS unreleased recordings. Capitol's first two-fer will be SURFIN' SAFARI/SURFIN' U.S.A. and will contain "The Baker Man" (circa March 1963), "Cindy Oh Cindy" (circa September 1962), "Land Ahoy" and "Pamela Jean" (circa 1963). The second two-fer will comprise SURFER GIRL/SHUT DOWN VOL.2 and contain extra tracks "I Do" (November 1963), "In My Room" (German version) and the single record versions of "Why Do Fools Fall In Love" and "Fun, Fun, Fun". Both CDs will include never before seen photos. Liner notes will be by Smithereens' drummer Dennis Diken.
- Also scheduled for release in the Japanese issue of PET SOUNDS (not as a two-fer) containing the two bonus tracks - "Hang Onto Your Ego" and "Unreleased Bkgs". A March/April release date is scheduled. Other two-fers planned are LITTLE DEUCE COUPE/ALL SUMMER LONG, TODAY/SUMMER DAYS, CONCERT/LIVE IN LONDON, SMILEY SMILE/WILD HONEY, FRIENDS/'00/20 and PARTY/STACK O TRACKS.
- * Recently released in Japan is the STACK O TRACKS CD containing two bonus tracks - "It's About Time" (drum tracks) and 'Til I Die (alternate track with vocals). Quality is EXCELLENT.
 - * ABC-TV in America is currently shooting a TV film on the life and times of the BBs, much to the group's chagrin. *"It's not authorized and we're not being paid"*, said the group's manager. Tom Hulett. *"We don't want to help them get any publicity and we are refusing to license (to them) any of the music we control."* The film will be based on Steven Gaines' HEROES & VILLAINS book. Screenwriter Charles Rosin has stated that the film will be a family drama about the relationship between a father and his children. St.Elsewhere co-star Bruce Greenwood has been signed to play Dennis. Also, it appears that Capitol Records' has refused permission to use original BBs' songs under their control. This has therefore forced the production company headed by Len Hall to enlist the services of studio musicians and vocalists, especially after close Beach Boy associates refused to produce facsimiles.
 - * Also scheduled for release is a 20 track HONEYS CD containing all the Capitol singles, PLUS the group's Warner Brothers single AND UNRELEASED Capitol masters. Capitol is supervising the issue.
 - * Recent screening of the FULL HOUSE tv show starring "beach boy" John Stamos has seen nearly the full contingent of backing musos doing a bit of acapella vocalising (January 5) and the BBs (with Brian) making a house call in an episode titled BEACH BOYS BINGO (January 26).
 - * Mike Love has reportedly bought the Lindberg mansion. Seems his trip downunder may have paid off in more ways than one. At least he now has enough rooms for all his wives to visit at once!
 - * Due out in March is the first album from Brian's and John Phillips' daughter titled - what else - WILSON/PHILLIPS. More details to follow next issue.

WANTED: Photos of DENNIS WILSON for upcoming book entitled DENNY REMEMBERED. Please send photocopies only at this time. Details will be furnished. Also in search of any tapes of Denny in concert. Send to ED WINCENTSEN, 8585 S. LEWIS #102, TULSA, OKLAHOMA, 74137, USA



LETTERS 'N FEEDBACK

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA



• Dear BBA,

In one final response to Brian Gari's reasonings behind his desire to hear PET SOUNDS released in stereo, let me suggest that if he wants to get more in depth to Brian's great masterpiece, then don't clamor for the destruction of his brilliant monophonic art, but rather, yell, scream, shout and spit for the release of some of the many hours of PET SOUNDS session tapes that exist in the Brother vaults. For example, I've been privileged enough to hear a version of "You Still Believe In Me" with only Brian's vocals on it ... pretty eye (ED ... shouldn't that be ear) opening stuff indeed. But to offer Brian's tabula rasa of sound in an inferior stereo atmosphere would certainly be more than criminal. You just don't paint a moustache on the Mona Lisa, thank you!

I'd also like to comment on Neville Crowhurst's claims of certain fanzines who add so-called "padding" to their issues. I'd like to believe that Beach Boys fans include a pretty intelligent bunch, not just narrow-minded folks wearing blinders all the time. To really appreciate Brian's work on a record like "Don't Worry Baby" without being able to understand The Ronettes' "Be My Baby" and Phil Spector's influence on Brian Wilson as well as to miss half of the fun! I mean, face it, the "Beach Boys" of the late 80's are little more than a modern version of the Bruce & Terry/Rip Chords tradition with vocals by Mike, Carl and Al, who used to be in Brian Wilson's far superior version of The Beach Boys. I did listen to the STILL CRUISIN' album and my only comment is that I am not a fan of syntho-pop. "Synthetic" is not a term I will ever associate with "rock & roll", despite the recent commercial insignificance of the latter term. Sorry, but I'll take "Meet Me In My Dreams Tonight", "Melt Away" and "Rio Grande" over "Make It Big" any day, pal! (I'll add that any synthesizers heard on Brian's record were not a part of his original, REAL INSTRUMENT-filled tracks!) Have an ear, Grossie!

Usually I have to take all of David James' writings with a grain of salt, but finally I appreciated his review of MERRY CHRISTMAS FROM THE BEACH BOYS. For me, every time I hear this unreleased gem, I can imagine it being a real happy network television special back in the Ed Sullivan era! It's so cool to hear the group sing with their children on both versions of "I Saw Mummy Kissing Santa Claus" and the joyous "Christmas Medley". "Bells Of Christmas" is a bona fide masterpiece in my book; it's M.I.U. interpretation "Belles Of Paris" undeniably missing the mark in a major way! "Holy Evening" is Dennis at his best; "Michael Row The Boat Ashore" is on par with "Sloop John B" in the production department; "Winter Symphony" is a charmer and "Go And Get That Girl" is shakin' & stompin', full fringes Whiskey A Go Go rock 'n roller! An album full of great Brian Wilson originals, production and spirit, it makes the STILL CRUISIN' situation all the more depressing ... Let's hope Brian Wilson keeps it up with some more great solo offerings!

DOMENIC PRIORE (USA)
The Dumb Angel Gazette

• Dear BBA,

Got my copy of "Still Cruisin'" the same week as BBA 19 arrived. I generally agree with most of the comments about the album. As far as I'm concerned, the rest of The Beach Boys could do with the services of Dr. Landy!

I'll never understand how come The Beach Boys have signed up with Capitol Records again? I dread to think what the next "new" lp will be like? Probably it will be released in 1991 and called 30 BIG ONES! I hope I'm wrong with my prediction. With any luck, Brian will create his own record company after he wins his \$100 million.

LEX MANSON (New Zealand)

• Dear BBA,

Thanks for #19 of BBA. I suppose by now the excellent SMILE bootleg CD will have made its way to Australia. I don't know its source, but if the "Correct Perspective" is right, I doubt whether it is the final mix down which he (ED ... he? or she?) says exists. Andrew Doe did a nice job reviewing it in STOMP #75, so I will not go into any details now.

Neville Crowhurst's look at various fanzines was quite informative, contrary to the "professor's" who twice announced his review of DAG in his article, but then only came up with four lines, the contents of which were absolutely worthless. Neville of course neglected the German fanzines which

were/are actually quite unimportant/pathetic. Nevertheless, I'd like to mention them:

BEACH BOYS NEWS - was published from 1966 to 1972 and was at the time the best European fanzine. It was published in Switzerland with an English and German edition. 42 issues saw the light of day.

SURF'S UP - was published regularly from 1980 to 1985 and overseas subscribers were issued with an English translation.

CALIFORNIA SAGA - was the follow-up to SURF'S UP, but unfortunately it has become more and more irrelevant over the years, except for #26 which contained a 1981-1988 discography as a sequel to Brad Elliott's book and an exclusive interview with Brian. #28 featured a seven page story about The Honeys/American Spring, including an extensive discography. There will be some improvement in 1990 as somebody else will be taking over as editor and some serious old time fans will be joining in as staff writers.

I don't know if the regular BEACH BOYS ON CD is to be continued (ED ... yes, see this issue) - to my mind it should be cut down to just include Beach Boys only releases because the various artists samplers and compilations containing BBs material are just too numerous. (ED ... good idea).

So far, the only country where "Still Cruisin'" had any impact on the charts seems to be France, where it reach #20.

GERHARD HONEKAMP (West Germany)

● Dear BBA,

Re: Gerhard Honekamp's review of the new album, specifically regarding "Kokomo" as the other side of the "Still Cruisin'" single. On face value it would seem a strange decision, if you accept that the BBs themselves were responsible. What is far more likely is that Capitol with its track record (if you'll pardon the pun) decided to squeeze every last drop out of "Kokomo".

You could almost see the tears of blood at Capitol when the BBs scored their biggest hit since their original Capitol stint in the sixties on the COCKTAIL soundtrack for WARNER BROTHERS (ELEKTRA). As has been reported, Capitol's expectation from the new album is three hit singles. That means a total of six songs, allowing for flip sides of course.

Since there are five new songs on the album, that means one more is needed as a flip-side and by the process of elimination, "Kokomo" is it. After all, they were only guest vocalists on "Wipeout" and they could hardly resurrect an old sixties hit, as it would be too obviously a rip-off (ED ... wouldn't they!). In any case, "Still Cruisin'" is very similar in style to "Kokomo" and has even been tagged "Kokomo" MARK 2 by some, so as you can see it is not such a strange decision when you analyse it.

As for the subject of proofreading, we will obviously have to agree to disagree, if you know what I mean. It seems ironic to me that after mentioning the slight typographical error in the previous issue, the next letter gets far worse treatment. Words missing, typographical errors, poetic licence and even the attempted humorous answer going wrong. What can I say!

For the record, in line three of the second paragraph the word "of" is missing. In line two of the eighth paragraph, no less than five words are missing after "Stevie Wonder", namely 'could only manage one each', which completely loses meaning without them. And last but not least, in the second last line of my letter, Ross Wilson's solo album was CO-PRODUCED and NOT entirely produced by Ricky Fataar. By the way, I won't even mention the other example of poetic licence, which is too minor to quibble about (ED ... aww, go on!).

Another classic example is the FRIENDS ad on page five which is unchanged from the last issue. 'Next issue will be number six out in August' ... need I say more (ED ... aww, go on!) Finally, let me ask if David Grose is really serious in his criticism of 1979's "Shortenin' Bread". It is easily one of the best tracks from their very LIGHT ALBUM of that year and one of the few in that category.

CHRIS LEECH (Australia)

P.S. How does this sound for the title of Al Jardine's long awaited first solo album, if and when it comes ... YOU CAN CALL ME AL (sorry Paul). Another possibility for the next group album could be SURFERS ON THE SURFACE!

● Dear BBA,

How about that new BBs' lp! I wish we could get a record from them that doesn't have a sixties track stuck on it. Of the new ones, my favorite is "Somewhere Near Japan". Lots of different

movements, changes and vocal leads from the different members. A nice track! "In My Car" is a bit jumbled, but has a bit of the old BW magic in there.

The single, "Still Cruisin'", has received some good airplay on the prominent Nova Scotia stations, but sales (as with all mini or single cassettes) are disappointing. I was not impressed with the song in the first place. As always, I trust my first listening to gauge whether a song has commercial success hidden in its verses - this did not!

We had an appearance by the BBs in New Brunswick this summer. It was billed as a Beach Party. I never made it, but by reports I received, they were quite boring, although local tv built it up much more than it really was.

Gary Phillippo (CANADA)

● Dear BBA,

Just got the latest BBA and in many ways found it to be the most provocative issue you've ever published. Don't know exactly why ... maybe it's because the polarity between the Beach Boys and Brian is now so strong.

Anyway, a few comments ... DAVID GROSE's "BW review" section on page two accurately hit on the less than thrilling nature of recent releases. However - and it's a big "however", Brian's most encouraging and exciting recording of the year is on Linda Ronstadt's new solo album. Brian does the background vocals on "Adios" and for the first time in over fifteen years, one can listen to a Brian Wilson performance and make no apologies whatsoever. It's clear from this recording that when Brian is properly motivated (i.e., a Jimmy Webb song and a Linda Ronstadt record) he will perform up to his talent. And when he's surrounded by people who know nothing about music, we'll get overblown and unlistenable productions like "In My Car". Compare the vocals on the two, and you tell me which BW you prefer.

In THE PROFESSOR's article on "Still Cruisin'", he talks about 54 Beach Boys albums. I'm sure that I'm not the only one who'll write about this one, but unless I've missed a couple of dozen records, my count including live albums, but not compilations, is more like 30 group records and about half a dozen solos. Did I miss something, Lawrence, or are you "just over the top".

Also, THE PROFESSOR's review of "In My Car" struck me as ridiculous. He calls the melody of "In My Car" "deliberately obscure"? What does that mean, especially considering that the best thing about the song is the melody and the changes. On the otherhand, I agree with most everything else he has to say, although I thought his review of the DUMB ANGEL GAZETTE was awfully tepid. From where I sit, the "Smile" edition that Domenic Priore put out is the most essential Brian Wilson book ever published.

Other thoughts ... as I haven't heard either "Metal Beach" or "Country Feeling", I can't comment, but from what others have told me, I would hardly call "Country Feeling" legendary. After all, "California Feeling" is truly legendary and it's not all that great or important in Brian's catalogue. However, I did enjoy Brian Gari's story about "Metal"'s making.

I found quite disturbing the "Inside Story" subtitled THE CORRECT PERSPECTIVE which sounds like something from Nazi Germany. If this was published as satire (then) well done. You got my goat and it's quite clever. If it's published as "the truth", then you're doing all of us a great disservice not identifying the author or even asking him for some proof of what he says.

Although I've only been loosely associated with members of the group since 1977, I feel that I've come to know almost everybody who has had important ties to the band in that time as well as many of the past players. In fact, during the last 13 years, there's only one person who has continually been employed by the Beach Boys and that's Alice Lillie, the head of BBFUN. About the only person who might be able to talk like this would be Bruce Johnston, so if you've got him submitting material, good for you. If, as I say, this article is presented as fact, then Bruce (or whomever) has been part and parcel of the group's deception regarding SMILE.

From my searches through the vaults, discussions with all concerned, etc., no such acetate exists. It's an interesting theory that what's on the bootleg is what Brian threw out. You writer is correct when he says that the bootleg in no way represents what SMILE would have been. But if there is a completed SMILE acetate, then somebody better tell Van Dyke Parks and David Anderle, because those two men, closer than anybody except Brian to the project, aren't aware of its existence.

Your writer is also correct when he says the Beach Boys don't want to release SMILE. It will only open them up to a lot of criticism and reinforce Brian's genius. Of course, I would guess that your writer would say that I'm only a mouthpiece for those who have conspired to keep SMILE's completion a secret. Well, those of you who have read my work know that I do not spout the Beach Boys party line. In fact, I would assert that if I knew anything to the contrary about the SMILE story, I would have happily and excitedly printed it at some point during the 18 years I've been writing about the group.

Your writer has succeeded, regardless of his motives. As I said, it's a disturbing story, true or not. Reminds me of an interview I read years ago with the fourth Wilson brother, George - Brian's older brother who claimed to have written all the songs credited to Brian.

Anyway, I'm sure your writer will be pleased to have gotten me so upset. Obviously, a hoax is only effective when people believe it at first.

A couple of minor points ... the PET SOUNDS fanzine was published in 1977 (3 issues) and in 1978 (a double issue). Number three has long been out of print, but the others are available from Rockaway Records in Los Angeles.

I enjoyed Brian Gari's reviews of the Japanese CDs, but I must firmly come down on the side of MONO for all of the Capitol Records produced by Brian Wilson. I spoke with Brian on the subject and he wants the records to come out in MONO. Does it really matter what anybody else wants? Is there any one of us whose opinion carries enough importance to outweigh Brian's? In fact, I would suggest that all of our opinions together don't matter compared to Brian's. He is the artist. He mixed in MONO. That is how he wanted us to hear his records. He is very firm on this subject. It has nothing to do with his hearing problem. He has stated on numerous occasions that he prefers mono because it keeps control of the listening experience in the hands of the producer, not the listener. Would you paint the Mona Lisa in black and white just because you've already seen it in colour? I don't think so. Hey, we've all seen those cuddly Koala bears, but I'm getting tired of looking at them. Paint 'em blue. That'll make it more interesting. I agree with Brian Gari. It's fun to listen to the stereo mixes and now that Japan has provided a lot of them, I think we can let Brian Wilson have his way and in fact, we should organise a campaign to force Capitol to release the records as Brian says - in MONO!

One last comment about "Mt. Vernon And Fairway". It is not a fairy tale for children or adults. It's a fairy tale for Brian Wilson, by him and about him. It was his way to express his view of how his life was going at a particular point in time. Obviously, recapturing the Magic Transistor was an elusive problem for him in 1972.

Enjoyed DAVID JAMES' review of the CHRISTMAS album alot, almost enough to make me actually want to listen to it. Almost, but not quite. I remember that for the most part, it was a very cynical and bad record and that "Holy Evening" (I always called it "Mourning Christmas"). Also, my memory may be failing me, but I think that "Be My Baby" and "Calendar Girl" were recorded in late Summer of 1978 at Criteria Studios in Miami, with Brian producing and it was then that he invited Bruce back into the group.

DAVID LEAF (USA)

• Dear BBA,

I want to respond to DAVID GROSE's comments in BBA19 concerning Brian Wilson "reliving the past over and over again".

Brian may never again command the direction of rock music as he did in 1966. The important thing to me (and I venture to say many other fans) is that he is now producing exciting music with powerful vocals and complex harmonies - the kind of music that made us Beach Boys fans in the first place. Brian's current writing style may resemble that of the sixties, but it doesn't copy it. Instead, he's taken the best of his sixties sound and made it contemporary.

Most importantly, he seems to be enjoying himself. We all know that no one can make Brian write GREAT material; he has to want to himself. And Brian is the main producer on his current gems; "In My Car" and "Daddy's Little Girl". If his next solo album contains songs of this calibre, I for one will not be disappointed.

ERIC PRIEST (USA)

another contest

This time around we want you the readers to send in what you consider to be the Beach Boys worst five songs and we WANT TO KNOW WHY. The songs must be BBs' material; not covers. If you're wondering what the prize will be, well it's THREE PRIZES all in one:

- * AUSTRALIAN issue of GOOD VIBRATIONS EP with PICTURE SLEEVE
- * AMERICAN issue of "Getcha Back" b/w "Male Ego" with PICTURE SLEEVE
- * AMERICAN issue EP of SURVIVORS "Pamela Jean" and "After The Game" b/w KENNY & THE CADETS "Barbie" and "What Is A Young Girl Made Of".

All items are in VG++ condition or better. Winner take all. Entries close MARCH 31st 1990.

REVIEWS AND VIEWS

This issue I will review the three official lp releases of the often neglected sixth Beach Boy, BRUCE JOHNSTON.

By 1962, surfing had become an indelible facet to most beach side communities in Southern California (and Australia for that matter). Surfing was a way of life to many and included in this lifestyle was a style of music that had slowly evolved over a number of years. This music needed its own dance and the STOMP became that dance.

As with all crazes, the record industry was quick to capitalise on it and by February of '62 the Joe Saraceno studio band, the Mar-Kets (later The Marketts) were riding high on the national charts with their waxing of "Surfer's Stomp". Issued at the same time, but on a small independent label, was "Do The Surfer Stomp Part One" b/w "Do The Surfer Stomp Part Two" by Bruce Johnston, but success was elusive. The single was again issued on two related labels, but still chart success failed to materialise. However, the STOMP craze continued and in response to the apparent demand for surf related material, Del-Fi Records (who had been responsible for the "Do The Surfer Stomp" singles (on Donna, Ronda and Del-Fi) issued the lp, SURFER'S PAJAMA PARTY under the Bruce Johnston moniker in June 1963. Preceding the lp's release was yet another single on Del-Fi, namely "The Original Surfer Stomp" b/w "Pajama Party" in February of the same year.

The album itself was one of the many pseudo-live releases from the early sixties (i.e. Johnny Rivers, Jan & Dean, Sandy Nelson and even The Beach Boys - to an extent) which claimed to be live, but was often a studio recording with overdubbed live sound effects or a live recording with heavily overdubbed studio (added) vocals. This album is an example of the first category and is poorly mixed. Of the ten tracks, five are instrumentals featuring Johnston on electric piano. These are all fairly mediocre. The remaining vocal tracks are a little more interesting. "What'd I Say" has a nice spontaneous jam feeling; "Something On Your Mind" has an interesting blues approach and "Gee, But I'm Lonesome" is a nice ballad in the usual Johnston mould. As a fully recorded studio album, the package would have been greatly improved and perhaps as such, Johnston may have had some singles success.

The front cover of the lp has a party scene while the back features (like the first Del-Fi single - and The Mar-Kets' single) dance steps for the Stomp and some hysterical liner notes on how to hold a pajama party:

"In order to have a successful pj party we must first buy some cokes, balloons and red light bulbs, invite some friends, get out the pjs and most importantly for the friends to go home at the end."

The cover also states the "ALL-TIME SWINGIN'EST SURF STOMPS TO KNOCK YOU OUT!". Unfortunately it doesn't.²

Like his singles, Johnston's PAJAMA PARTY lp created little interest, but less than six months later, another lp by the struggling singer/songwriter surfaced, this time on a major label - Columbia Records. Issued in August 1963, SURFIN' 'ROUND THE WORLD was a much better and more polished production than its predecessor. This time there were twelve studio recorded tracks, five of which feature Johnston vocals. These are all excellent, with "Down Under", "The Hamptons"³ and the title track being the standouts. The remaining seven instrumentals showcase a good variation for a surf music album. In fact, Johnston wrote (or co-wrote) eleven of the twelve tracks. The use of a fuzz box in "Jersey Channel Islands, Part 7" was highly innovative for the time and the classical guitar break in "Surf-A-Nova" make these the instrumental highlights. Terry Melcher received production and some songwriting credit.

The cover sports four photos; the front an interesting colour shot of Johnston and surfboard perched atop a life buoy and the back a surfrider scene and two more Johnston photos. The album, complete with original artwork, was re-issued in Japan in 1981.

It was a shame this was Johnston's last solo effort for fifteen years as it's a credible album and certainly proof of a budding talent.

The third (and to date, the last) Johnston solo album, GOING PUBLIC, saw release in 1977 and bore a production credit listing Gary Usher as producer. This time, only nine tracks saw the light of day, most featuring some of Elton John's then current band and of these, all but one were vocals. In fact, the album is more or less Johnston sings Johnston and probably owes its existence to a certain Grammy Award in 1976 for "I Write The Songs". Strangely, this leads off the album! There are two Beach Boys remakes - a disco version of "Deirdre" and a dreadful version of "Disney Girls"⁴. "Thank You Baby" is a remake of the Bruce & Terry song, sung originally by

Terry Melcher and although "Don't Be Scared" has the same title as another Bruce & Terry song, it is a completely different composition, this time a ballad. Highlights (and there isn't too many) are "Rock And Roll Survivor" and "Won't Somebody Dance With Me". A disco rendition (thanks Curt) of "Pipeline" is also included, but thankfully it failed when lifted as a single. As with most of the album, the arrangements are bad and the production disjointed to the point that I actually wonder who was in charge of the sessions; Johnston or Usher?

As disappointing as the album is, the cover is even worse! A seven year old photo from the gate-fold of SUNFLOWER was used as the front cover for some reason. The back cover was better and should have been utilised for the front. Why designer Dean Torrence (Jan & Dean) did this is anybody's guess! There is also a pull out sleeve with two more photos and musician credits.

Bruce Johnston rejoined the Beach Boys in 1978 and to date, has not released any further solo material.

DISCOGRAPHY

SURFER'S PAJAMA PARTY⁵ DEL-FI DFST 1228/DFLP 1228 6/63

Ramrod*	Surfer's Delight* ⁶
Last Night*	Kansas City
Surfer Stomp ⁷	Mashin' The Popeye*
What'd I Say ⁸	Gee, But I'm Lonesome
(Something On My Mind) ⁸	Green Onions*

[Released under the name BRUCE JOHNSTON & HIS SURFING BAND]
 [No writer's credits listed, but "Gee, But I'm Lonesome" and "Surfer Stomp" are Johnston songs]

SURFIN' 'ROUND THE WORLD COLUMBIA CL 2057/CS 8857 8/63

Surfin' 'Round The World	(Melcher-Johnston)	The Hamptons	(Emrich)
Maksha At Midnight*	(Johnston)	Virginia Beach*	(Johnston-Carter)
Down Under	(Johnston-Blaine)	Surf-A-Nova*	(Johnston)
Capetown*	(Johnston)	Hot Pastrami, Mashed Potatoes,	
Biarritz*	(Johnston-Hartnett)	- Come On To Rincon - Yeah!!!	(Johnston)
Jersey Channel Islands - Part 7*	(Johnston)	Malibly*	(Johnston-Pohlman)
		Surfin's Here To Stay	(Johnston-Melcher)

[Released under the name BRUCE JOHNSTON]
 [Produced by Terry Melcher]

GOING PUBLIC COLUMBIA PC 24459 5/77

I Write The Songs	(Johnston)	Disney Girls	(Johnston)
Deidre	(Johnston-Wilson)	Rock & Roll Survivor	(Johnston)
Thank You Baby	(Johnston)	Don't Be Scared	(Johnston)
Rendezvous	(Johnston-Hudson Bros)	Pipeline*	(Spickard-Carmen)
Won't Somebody Dance With Me	(DePaul)		

[Released under the name BRUCE JOHNSTON]
 [Produced by Gary Usher]

DISCOGRAPHICAL NOTES:

* Denotes an instrumental recording.

- 1: Also available on Rhino Records' lp "HISTORY OF SURF MUSIC VOLUME 2 - THE VOCAL HITS 61-64" (RNLP 052). The original single was also issued with a picture sleeve with instructions on how to do the STOMP.
- 2: Re-released four months later under the new title, "THE ORIGINAL SURFER STOMP" by THE SURF STOMPERS. This is identical to the "SURFER'S PAJAMA PARTY" lp; even sporting the same catalogue number.
- 3: Included on the excellent compilation lp "SUMMER MEANS FUN" (Columbia C2 38069). This double lp also includes "Jersey Channel Islands - Part 7" and other Johnston related material, particularly BRUCE & TERRY and RIP CHORDS' tracks.
- 4: Papa Doo Run Run released a single in 1975 (RCA NB-10404) teaming a version of "Be True To Your School" with "Disney Girls". The B-side features Bruce Johnston in a completely solo rendition of "Disney Girls". It is a much better version than the similar, but weaker "GOING PUBLIC" version. The A-side also features Johnston on backing vocals. He is credited as producer on both sides.
- 5: The same front cover of this lp was used for another lp release on the Del-Fi label - SURFERS PAJAMA PARTY - by the Costa Mesa-Newport Beach area group known as THE CENTURIANS.

In addition, Del-Fi also used the same catalogue number. However, this lp sported all new tracks. It is interesting to note that THE CENTURUANS lp still bore the title THE BRUCE JOHNSTON SURFING BAND on the record jacket spine!

- 6: "Surfer's Delight" is also listed as "Pajama Party" on some copies of the lp and listed as "Surfer's Pajama Party" on THE SURF STOMPERS' lp.
- 7: "Surfer Stomp" is a combination of "Do The Original Surfer Stomp" (aka "The Original Surfer Stomp") Parts One and Two.
- 8: Banded together on the lp as one track.

[ADDITIONAL DISCOGRAPHICAL INFORMATION SUPPLIED BY STEPHEN J. MC PARLAND]

NEXT ISSUE will feature CURT BOETTCHER/BOETCHER/BECHER

LOOK OUT! HERE COMES

THE STILL CRUISIN' TOUR

WITH



ALL YOU NEED IS LOVE

THE PROFESSOR

Here I am up at Surfers Paradise where, as the ad says, "It's beautiful one day; perfect the next" Yours truly and fellow BBA staff writer David Grose are on the bus to Dreamworld.

I must admit, I did have reservations about the two shows I was about to attend on the 15th and 16th because I have audio tapes and video tapes of Carl's solo tour in 1981 and, of course, Brian from 1985 onwards. However, I was pleasantly surprised. I didn't expect Mike Love to do a contemporary sounding show like Carl or Brian, but if you close your eyes, Mike and his Endless Summer Beach Band do a very good job of sounding like The Beach Boys.

As for the repertoire, they performed all the "usual" numbers, but what caught my ears were songs like "Still Cruisin'", "Kokomo", "Let's Dance", "Back In The U.S.S.R.", "Louie Louie", "Wipe Out" and the old Four Seasons' tune "Sherry".

Mike's HALL OF FAME speech was still fresh in people's minds because on the first night he mentioned "old rubber lips". On the second night, when some V.I.P.s showed up, he retracted his comments, but it was tongue-in-cheek. Why? Some Rolling Stone off-spring were in the audience!

In short, Mike Love said that at one stage, The Beach Boys knocked off The Beatles and The Stones and for a while the view from the mountain top was something. For once the audience agreed.

I was backstage and on stage the first night, as were others - like the whole audience!

On the second night, only the hardcore fans got backstage and to a post-gig party.

Judging by the crowd's reaction, a DOWNUNDER TOUR by the original line-up is a sure bet.

At the post-gig party, a mention of a DOWNUNDER tour for MARCH 1990 was on the cards. I certainly hope so.

"Kokomo" as Mike Love said to the audience was #1 for eight weeks and according to some polls, it was also the #1 song in Australia for 1989. While Mike Love was here, "Still Cruisin'" was at #33 with a bullet nationally. Take a hint and I'm talking to and directing this to The Beach Boys' organisation.

* I'd like to thank (once again) Linda and Bob. I was beginning to lose interest after the first gig. The security people here are a joke. May I remind them, John Lennon was shot in New York, not Sydney!

* To Mike Love and Bill Hinsche for taking the time to talk and for photos. Thank you.

* And to the whole band for coming out, even though the original line-up are too expensive a proposition.

Have you heard of sponsorship? Forget the promoters!

(1) Promoters are in for a short term gain and one-hit wonders.

(2) Sponsors are the ones who bankroll The Stones, Bowie, Beach Boys, etc..

Get the picture!

LAWRENCE LAVERY

TUNE IN WITH



BEACHGO BUDGET BEACH BOYS

You only had to read the headlines of one of the many local newspapers to know that Mike Love was in town. This time though, the rest of The Beach Boys didn't come to the party. Instead, Mike brought his new twenty-five year old girlfriend Jacquelyne and a band of merry men called THE ENDLESS SUMMER BEACH BAND.

"THE BEACH BOYS, ALL YOU NEED IS LOVE" No way! Only a man with an ego as big as Mike's would allow such a blatant over exaggeration of one's self importance to be published. The Beach Boys have and will always be a team effort and Mike is only one part of that team.

However, Mike's "new" band does have talent. I was privileged to witness that talent at two performances the band gave at DREAMWORLD, up on the Queensland Gold Coast on December 15th and 16th. Mike Love and The Endless Summer Beach Band have got to be seen to be believed, but firstly, let's take a look at these "budget" Beach Boys and how they wound up at Surfers Paradise on such short notice.

The Endless Summer Beach Band consists of GARY GRIFFIN and MIKE KOWALSKI (both formerly of Mike Love's seventies backing group, CELEBRATION), BILLY HINSCHKE and JEFF FOSKETT (like Kowalski, from The Beach Boys current backing band), ADRIAN BAKER (who has worked on and off with Mike Love and The Beach Boys over the past few years and also the founding member of the U.K. harmony group, GIDEA PARK) and Brian Wilson's look-a-like in the band, CHRIS FARMER (from Jan & Dean's backing band). This group of varied individuals was put together by Mike Love to perform at functions that were not financially viable for The Beach Boys and to give Mike Love a solo outlet whilst The Beach Boys weren't doing anything. However, since the band's formation in the early eighties for Mike Love and Dean Torrence's MIKE & DEAN Tours, the theme has been nostalgia. Now the band's current theme seems to be the exploitation of The Beach Boys' early career. So there you have it! The BUDGET BEACH BOYS!

Mike and his band were enticed to visit Australia by the Mirage Resort at Surfers Paradise with a combined tour, holiday and promotional package. Mike and his band made numerous appearances throughout the Gold Coast, mainly at autograph sessions and trying to promote The Beach Boys new album and single, "Still Cruisin'". Mike proudly showed off his new fiancé at all the functions that he attended as well as at his performances at Dreamworld, with her dancing on stage and parading her scantily clad body, which sort of distracted from the show.

Also, in the days leading up to his two performances, Mike even tried his hand at surfing and made a complete fool of himself by saying that when he was younger he was an avid surfer and that our surf was too wild and untrained for him. He also went on to say that he preferred the big waves in Hawaii. I mean, who are you kidding Mike?

It was obvious from the beginning that Mike and his band were trying their best to ride the popularity that was created by the success of The Beach Boys' single "Kokomo" and their latest hit downunder, "Still Cruisin'" and the public's new found awareness of The Beach Boys' existence. Not even this and the subsequent release of an astronomical amount of publicity and free ticket give-aways was enough to entice the crowds to show up. The attendance for the band's first performance was dismal to say the least. With a little less than three quarters of the Dreamworld Music Bowl full, the band was obviously disappointed, but this didn't affect their professionalism. They were tight and the crowd enthusiastic, so much so that three quarters of the way through the show they invaded the stage. Undaunted by this invasion, the band played on as Mike danced and sung his way in, out and around the crowd. Everyone really seemed to be enjoying themselves. In fact, Mike and the band were coaxed back for two encores. Mike later admitted that it was the first time in ten years that he'd performed two encores, but there was more to come.

The second show was much more in line with what I had expected. By the time Mike and the guys appeared on stage, the Music Bowl (which holds about 5,000 people) was almost completely full and anticipation filled the air. It was going to be a big show!

Unlike the previous night, security men were everywhere. They'd even spent the day erecting a barricade in front of the stage to try and stop the crowd from invading the stage. This didn't

help because less than halfway through the ninety minute set, the crowd was up on its feet. People were singing along with the band and dancing in the aisles. Only this time, security blocked all but a selected few from invading the stage. The performance was yet again phenomenal and totally unexpected because of the nature of the tour. The show was great, but I just couldn't understand why the crowd was so enthusiastic about this band of relative unknowns. Finally, it dawned on me.

Most of the crowd actually did believe, with some help from the promoters, ticket sellers and publicity, that these were the Beach Boys. After I began to look carefully, I could see why. There was more than a passing resemblance between Jeff Foskett's outfit, Adrian Baker's hat and shirt and the Brian Wilson-style of hair cut and clothes of the bass player to the real Beach Boys. Still, what can't be taken away is the fact that the band, yet again, put on a good show and that's what important.

The two shows that I saw were both good and well worth the long trip up from Sydney and the parting with of \$30 to get into each show. But the fact is, when it comes right down to it, there's just no comparison between this band and the total professionalism that is The Beach Boys. Mike Love and The Endless Summer Beach Band is merely an exploitation of the image of The Beach Boys; particularly their sun, cars and surf years. It really is a shame to see such a talented band of musicians wasting their time and talent as imitators. Looking at the band's performance on a purely objective level, that is the music minus the event, the band's performance of The Beach Boys early rockers was still flawless. Unfortunately, when it comes to the ballads such as "Surfer Girl", "In My Room" and the non-surf era songs such as "Dance, Dance, Dance" and "California Girls", which were used to open both shows, there was a lot missing and it is here, in my book, that the guys just can't cut it.

Meanwhile, the inclusion of "Let's Dance", a number used on the MIKE & DEAN Tours, a fantastic version of "Louie, Louie" and of course, Adrian Baker's "Sherry" (that could quite easily put The Four Seasons to shame - The intro was done in the first show and a full version sung at the second) were quite unique. However, the highlight was definitely the inclusion of "Kokomo" and "Still Cruisin'"; the only two current Beach Boys songs performed.

Interestingly, I've had it on good authority that both "Kokomo" and "Still Cruisin'" were not written for The Beach Boys at all, but specifically for Mike Love and The Endless Summer Beach Band.

As well as attending both shows, I also had the opportunity to meet Mike back stage on both nights and on Saturday, attend the after show party. I asked Mike if there was any chance of both him and the band performing either some of his material or that of CELEBRATION. He replied in a rather enthusiastic manner, "Maybe", which was typical of nearly all his answers to questions put to him. He just seemed to me to be a real creep! Then I had a nice long talk with Billy Hinsche about why his lead vocal was taken off "Honkin' Down The Highway". He was obviously a bit under the weather and used a multitude of colourful adjectives to describe how Dr. Landy forced his vocal to be replaced by Al Jardine. At that point I decided to change the subject and talk about how it is a shame that both he and the rest of the group seem to be stereotyping themselves by not including some of Mike's solo efforts, etc. He politely ignored my criticism and changed the subject to bootlegging. I even asked Jeff Foskett if he was considering doing anything other than trying to imitate Carl. His answer was, "No, I'm much too busy". Can someone please tell me what is wrong with utilising your own talent? I guess they're trying to duplicate all of The Beach Boys' bad habits!

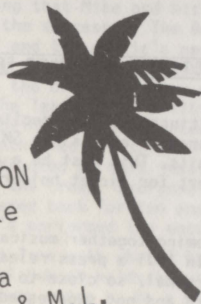
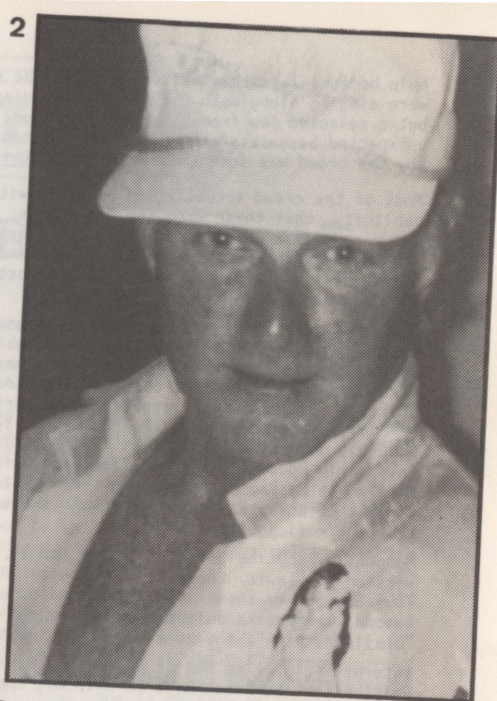
DAVID GROSE

SMILE - THE BEACH BOYS - CORRECT PERSPECTIVE - CONTINUED FROM PAGE 26

paid a dear price for not following Brian's instincts. Income declined as subsequent albums failed to sell like the old ones. Concert appearances ever since SMILE have perpetuated a repertoire with little deviation from the old hits. This must be a never ending sentence for them, resulting in an all too predictable concert for ticket holders with an appreciation of Beach Boys' music.

A largely unanswered verbal puzzle is slowly coming together musically. The recent SMILE CD is testimony to Brian's direction being spot on. In 1971 a press release said some of Brian's songs may never see the light of day. They are so personal, so close to the heart; they can never be shared. However, good music deserves to be heard and not suppressed. You normally give a smile to someone. It would be a Capitol idea if Brian humoured us all with his SMILE!

Baden Shanley (Australia)

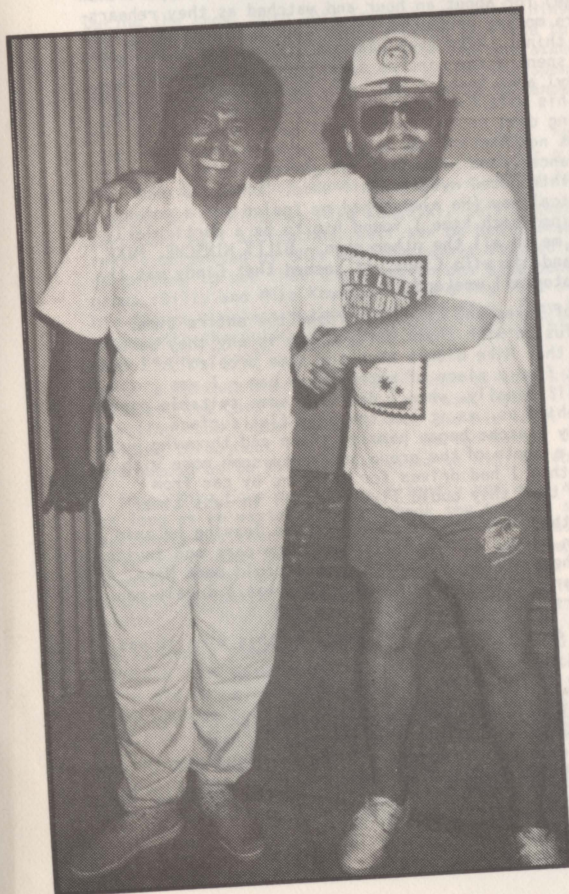


PHOTOS BY ROBERT JOHNSTON
 1: Linda Johnston & Mike
 2: M.L.
 3: Adrian Baker & Linda
 4: Jeff Foscett, Linda & M.L.
 5: Billy Hinsche & The Professor
 6: M.L. in action.

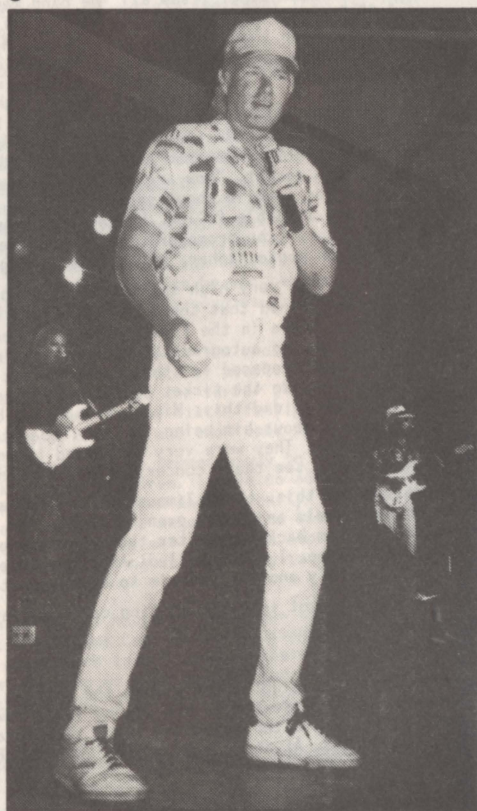
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6



ENDLESS SUMMER FUN

BY
LINDA JOHNSTON

A few weeks ago, my husband and I made a snap decision to take our two little darlings up to Dreamworld. The fact that we had just found out that MIKE LOVE & THE ENDLESS SUMMER BEACH BAND were going to play two concerts there had absolutely no bearing on this decision whatsoever! Anyway, what a fortuitous decision this turned out to be, as it led to one of the most exciting and fun-filled weekends that I have had in a long time.

Not only were we treated to two excellent performances by the band, but we were also fortunate enough to meet and talk at length with all the members of the group on both nights. It's now two weeks since the event and I'm still wandering around on cloud-nine and I honestly don't think I shall ever come down again! I have written a fairly detailed account of the concert weekend which I hope expresses the pure joy and excitement which I was feeling at the time. It is a memory I will cherish for the rest of my life. There is only one other thing which could ever surpass the occasion for me - and that would be to meet Brian and Carl Wilson. I can only live in hope ...

THE FIRST DAY

On Friday the 15th we took our children to Dreamworld. As luck would have it (and to my great astonishment) I heard MIKE LOVE & THE ENDLESS SUMMER BEACH BAND rehearsing in the music bowl area for the evening show. This area was sectioned off from the rest of the park by some low partitioning, so I stood by a side fence (beside the stage) for about an hour and watched as they rehearsed parts of each song. I saw all the band members moving around on stage clearly, especially Mike and Jeff Foskett who seemed to be in control of things. Mike even glanced over my way a few times and waved. When they finished rehearsing, Mike spent a few minutes speaking to some security people on stage, then walked out of the music bowl area towards the exit. He was followed by Jeff Foskett and a girl - whom I found out later was his wife Cindy. When it was apparent that they had finished for the afternoon, I made a lightning dash around to the exit gate. However, by the time I arrived Mike had already left, but all was not lost! I saw a small group of men standing at the gate (which was separate to the main entrance), one of whom I recognised as Jeff Foskett. I walked straight up to them and said hello and introduced myself. Jeff said, "Oh hello darling" in an English accent, "How are you?" in a theatrical way (He almost had me fooled for a moment). We chatted for a while about general things, during which time I found him to be a particularly charming and likeable fellow. He then introduced me to all the other guys - BILLY HINSCHKE, MIKE KOWALSKI, Danny (the promoter), a few "roadies" and his wife Cindy. It seemed that Cindy was the official tour photographer, as she was taking photos all weekend.

They were all in very high spirits, making lots of jokes and clowning around the entire time. Jeff then explained that there had been some confusion with their cars, which is why they were all standing there in the first place. (It seems that Mike didn't have the same problem!). I then asked Jeff for his autograph, but then I couldn't find a piece of paper in my bag - I was definitely not prepared for this encounter at all!! Finally, when I did find some suitable paper, he wrote it inside the ticket booth, which was behind us, as it was the only flat surface available. As he did this, Mike Kowalski and Billy Hinsche began hamming it up and throwing out lots of jokes about him being inside. I then took a photo of the group and spoke some more with Jeff and Billy. They were very surprised to know that I had driven for 15 hours by car from Sydney just to see their concerts. They commented that they could fly to Hawaii in less time!

Shortly after this, their limousines arrived and they said goodbye. As Jeff was leaving he said he hoped I would enjoy the evening's show. He then handed me a guest's backstage pass and invited me to join him backstage after the concert where he said he would make sure I could meet Mike. As you can imagine, I was thrilled! As I mentioned earlier, I really thought Jeff was a lovely man. He was friendly and I found him to be the most personable of them all.

They then all got into the waiting cars and waved as they were driven away. By this time it was nearing 4.00pm.

THE FIRST NIGHT

Later that same night I arrived at the concert with my family and took our seats for the first concert. We were seated in the second front row. Between 7.30 and 8.00 the support band entertained us, after which the sound technicians came out to adjust all the equipment for the SPECIAL GUESTS. At about 8.15pm MIKE LOVE & THE ENDLESS SUMMER BEACH BAND came on stage to the refrains of "California Girls".

The line-up was MIKE LOVE on vocals; JEFF FOSKETT on lead guitar; BILLY HINSCHKE playing keyboards; MIKE KOWALSKI on drums; CHRIS FARMER on bass (he is also a member of Jan & Dean's stage band); ADRIAN BAKER on guitar and vocals (from U.K. harmony group GIDEA PARK) and GARY GRIFFIN, also on keyboards (another member of Jan & Dean's band).

The show was first class and I thoroughly enjoyed every minute of it. Mike really gave a fantastic performance and it was just like a Beach Boys show - as I had imagined it - without The Beach Boys! They sang all the usual Beach Boys' hits that you would expect with Jeff Foskett handling a few lead vocals. His version of "Darlin'" was especially good. Chris Farmer also did some leads, as did Adrian Baker. Actually Adrian took on most of the falsettos and in fact, at one point, when Mike introduced Adrian Baker (as he did with all the band members), he made much of the fact that he was well known in England and that he had made a few records himself in the early eighties. He also pointed out that Adrian was a great fan of The Beach Boys and The Four Seasons. Mike even asked him to sing a few bars of "Sherry" - the song that he was most well-known for in the U.K. - so Adrian did and the audience loved it. In fact, the following night after the same patter from Mike, Adrian did it again and the audience responded so enthusiastically that the group decided to sing the entire song. (This change of routine seemed to amuse and please Mike, incidentally). The performance was excellent, considering it was totally unrehearsed. Jeff and Mike sang superb back-up harmonies. I think they should include it on a regular basis.

Also during the evening, Billy Hinsche did his rap version of "Wipe Out" which was very funny. The entire concert was a solid 1½-1¾ hours long without a break, during which they covered all bases. They sang "Kokomo", of course (twice in fact) and "Still Cruisin'". These were the only songs performed from The Beach Boys' new album. The full track line-up was: "California Girls", "Do It Again", "Let's Dance", "Do You Wanna Dance", "Dance Dance Dance", "Darlin'", "Catch A Wave", "Hawaii", "Surfer Girl", "Don't Worry Baby", "Sherry", "Still Cruisin'", "Little Deuce Coupe", "The Little Old Lady From Pasadena", "Shut Down", "G.T.O.", "I Get Around", "In My Room", "Sloop John B.", "Good Vibrations", "Kokomo", "Help Me Rhonda", "Wipe Out", "Surfin' Safari", "Surf City" and "Surfin' U.S.A.".

During the show, both Jeff Foskett and Billy Hinsche looked over a couple of times and smiled and waved to me because I was sitting so close to the stage - about six feet away from it. Then towards the end of the concert, everyone was asked to come up onstage and dance. Mike was surprised that there was no great audience response (except from our quarter!) and so he tried to whip it up a bit by inviting everyone up to dance. So we all shot up on stage and had a bit of fun.

They did two encores - firstly: "Barbara Ann", "Rock & Roll Music" and "Fun Fun Fun" and secondly: "Kokomo", "Louie Louie" and "Back In The U.S.S.R." With that, the musical show ended, but for me the real fun was just about to begin. I waited for the audience to clear and then headed backstage.

I found Billy Hinsche, Mike Kowalski, Jeff Foskett and Cindy gathered in a small circle in the corridor. As I approached, Jeff saw me and called out "Hello Linda. Come and join us". I was really surprised by this as I certainly did not expect him to remember my name. It was also surprising to see that there was no one else backstage - it was very quiet. While we were in the group, Billy and Mike Kowalski made a big fuss over my eight year old son who had been wearing his flouro sunglasses throughout the show. They had all noticed him, as he was really rocking along with the music. They even tried to talk him into giving them his sunnies which they thought were really "cool".

After a further short chat, Jeff then quietly signalled for me to leave the group and took me back to meet Mike Love in his dressing room. Again I was amazed at the lack of people present. In the dressing room there was only Mike and his lady, Jacqueline (who was the surfer girl on stage dancing throughout the concert), Adrian Baker, Jeff and Cindy and my little family. Jeff introduced us to Mike and we spoke to him for about twenty minutes and then took some photos.

I found Mike Love to be very friendly and warm and obliging and he seemed happy to talk to us for as long as we wanted. He even took the time to speak with my children. I have to admit that he certainly has charisma with a capital "C". I was struck by his charm and sincerity. There was no pretence of the "big star" syndrome. He was completely natural and unguarded the entire time. However, I did notice how very WEARY he looked. This did surprise me - being so close to him, I thought he looked utterly exhausted. I guess his hard, fast living is beginning to catch up with him.

We talked of many things, in particular I asked him if he was happy with the new album STILL CRUISIN'. He said he was only 85% satisfied with it - it seems Capitol's inclusion of the old hits did not please him. After a while, one of the organisers told Mike that there were a few fans waiting outside in the corridor wanting to meet him. So we said goodbye and left. On our way out, Jeff asked if we would like to come backstage again, after the next night's performance.

THE SECOND NIGHT

The following evening (the 16th), we were lucky enough to have acquired front row seats. The show

was the same as the previous night, except that the audience was more enthusiastic. They were dancing in the aisles from the very beginning. The band responded to this by presenting a much tighter and more vibrant performance. You could see that they were really enjoying themselves more this time.

After the show, we again went backstage, but this time there were far more people there as it was the V.I.P. night. Security was much more evident. When we got backstage, Billy Hinsche was outside taking in some fresh air, so we stopped and talked to him. He remembered us from the previous night and then a little while later he took us inside.

I met Chris Farmer this time who told me he also plays backup for Jan & Dean's band and I spent a lot of time speaking with Adrian Baker. Then Billy took me into Mike's dressing room again where I chatted further with Jeff Foskett. Mike Love was there of course and he actually came over to my husband and I and asked if we enjoyed the show more than the previous night. At one stage, a little later, Mike was sitting all alone on top of a small bar fridge (quietly observing everyone in the room) when I went over to him and spoke with him again. He told me he was feeling a little tired and was looking forward to getting back home for Christmas.

After a while, people began to leave and as I was still with Mike, Jeff whispered on his way out that they were going for dinner and having a party and would we like to join them. Naturally we said yes and followed Jeff out. The party was being held in a restaurant within the grounds of Dreamworld.

When we arrived at the festivities, we found there were a lot of people associated with the tour already enjoying themselves and the Christmas spirit. There was an unlimited supply of champagne cocktails and an abundance of good food being served. All of this was provided by the band.

By this stage I was fairly conscious of taking up too much of Jeff Foskett's time because I felt that he had already been especially generous with both his time and in giving me the guest's pass. There were many people who wanted to speak with him, so I made sure I left him in peace for the rest of the evening.

Also during the night Billy Hinsche spent a great deal of time talking to me, as did Adrian Baker and Mike Kowalski. Adrian seemed to be a very family man. He spoke of his three children (who were similar in age to mine) with obvious affection and mentioned the difficulty of being away from them for long periods while on tour. Billy told me of his marriage two months earlier and flashed his diamond studded wedding ring with great aplomb! He is a character!

Mike Love drifted in and out a few times and the party continued until about 12.30am. It truly was a night to remember. The guys were all very obliging, hospitable and full of fun.

There would be no point in trying to relate every conversation I had with each of the individual band members, as there were too many of them. Also, much of it consisted of general chatter. I did not want to bother them with any questions on Beach Boys' matters because I felt they wanted to relax. Therefore, it was mainly just light exchanges about their families; what they do during their breaks to unwind; their homes and Christmas.

I think they were all relieved not to have to maintain the "star/ images off stage and enjoyed just being themselves, speaking about about normal everyday things. I was not going to intrude on their privacy as people for anything.

I could go on forever, remembering small details here and there, but then this issue of BBA would end up the size of a dictionary. So in conclusion, as I said in the beginning, I had one of the most entertaining (and unique) weekends of my life. I was very impressed with all the guys, particularly Jeff Foskett. I can't speak highly enough of him. He really was a delight to meet. Then again, so too were Billy Hinsche and Mike Love. Mike was the big surprise - to be honest, I really didn't expect to enjoy his company quite as much as I did;

LINDA JOHNSTON

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**THESE SONGS WERE NOT RELEASED
- THEY ESCAPED**

PART 7

[A REVIEW OF RARE AND UNRELEASED BEACH BOYS' SONGS]

by DAVID JAMES

This issue we'll look at two fairly rare early seventies releases; one co-produced by Brian and the other produced by Carl; The SPRING lp and THE FLAME lp respectively.

First up is the SPRING lp - UNITED ARTISTS UAS 5571 [Released July 1972]

Released just after SUNFLOWER, SPRING is a perfect companion piece. It was rumoured that it was produced by Brian Wilson, but in fact was really produced by DAVID SANDLER and co-produced by Bri. However, after listening to the completed product it is evident that Brian's influence is strong throughout the entire package; especially "Tennessee" Waltz", "Sweet Mountain", "Everybody" and "Down Home". The whole album gives you a warm glowing feeling; the sort of music to listen to late at night whilst relaxing in front of a big log fire - smooth and romantic.

At the time of this release, SPRING consisted of Marilyn Wilson and her sister Diane Rovell. Other people appearing on the tracks or assisting with production include BRIAN WILSON, CARL WILSON ("Forever"), THE BEACH BOYS (background vocals), STEVE DESPER (engineer), DAVID SANDLER (producer), MIKE CONNOR (manager), BILLY HINSCHKE, RICK HENN (arranger), KATHY DRAGON, JOE KNOTT, JACK RIELEY and CHERIE CHAMPION. The album was recorded in true quadraphonic.

A review and track listing follows:

7a: SIDE ONE:

"TENNESSEE WALTZ"

This Patti Page standard is a stunning opener. A wood block begins the song, followed by "I was dancing ... with my darlin' ... to the Tennessee Waltz". The words to the song unfold slowly in proper waltz time. The backing includes tinkling piano, moog and percussion used sparingly, but very effectively, giving it a hypnotic and timeless quality. The production is that inventive that I believe it would not be out of place if released today. An absolutely totally charming track.

"THINKIN' 'BOUT YOU BABY"

This is the original inspiration for the song "Darlin'". The main difference is that where "Darlin'" was R&B, the SPRING version (a cover of Brian's production with SHARON MARIE from 1964) is a soothing and gentle approach.

"MAMA SAID"

A pleasant jaunty little song with good vocal arrangements. I believe Carole King also recorded this.

"SUPERSTAR"

This is the Leon Russell song that was a hit for The Carpenters. Even though the SPRING version is okay and pleasant enough, it seems to lack the originality of the rest of the album. That may be a slightly biased opinion because I've never liked the song anyway.

"AWAKE"

Another of the album's highlights. "Awake" is a powerful mood song. It always reminded me of a cross between "Little Bird", "Country Air" and "Wake The World". The song starts slowly and builds to an uplifting climax, giving the feeling of watching the sun rise. From the first glimmering of light to ending in its full glowing radiance. In a word ... excellent.

"SWEET MOUNTAIN"

This is the album's centrepiece. It has a mystical quality, not unlike "Cabinessence", "Cool, Cool Water" or anything from the SMILE era. It has a two-part structure. The first being soft, mystical and abstract; and just as you start getting used to its eerie structure, a beautifully melodic ending opens up with all The Beach Boys coming in on background vocals and Brian singing "It's rained on de mountain ... de mountain of love" in a slow fade you wish would never end. Again, the production is top notch.

SIDE TWO:

"EVERYBODY"

Another excellent track and a good opener for SIDE TWO. The old Tommy Roe song, although not

as rocky as the original. The arrangements, complete with finger snapping, make this especially enjoyable to listen to. Again, the production is ahead of its time. This is my personal favourite track of all the SPRING material.

"THIS WHOLE WORLD"

SPRINGS version of the SUNFLOWER track starts as a slow gentle ballad and then halfway through it abruptly changes tempo with a completely new bridge not included in The Beach Boys version and new words. "Starlight, starbright ... first star I see tonight" is repeated several times in a rockier tempo, then back to the last verse of the original. The song ends in a sort of off key instrumental fade. The whole arrangement works well and is just as enjoyable as the first version. However, the question remains. Could SPRING's treatment actually be the original version, as was the case of "Thinkin' 'Bout You Baby"? Can anyone fill me in? If so, please write and let us know.

"FOREVER"

Although this track is pleasant, the SUNFLOWER Version has the edge to my ears. This is a nice straight treatment without the vocal bridge that made The Beach Boys' version a standout. "Oh, won't you let me say oh baby ... I wanna be saved my baby" is what you're waiting to hear just before the last verse, but it sadly never appears. Still, it is a competent version with Carl's falsetto in the background giving it a touch of soul.

"GOOD TIME"

For whatever reason, "My Boyfriend Eddie" sounds far more palatable than "My girlfriend Betty". For me, the song should always have been written as a "Girl-to-Boy" type love song. The lyrics don't sound so dumb". For me, this is the definitive version of this semi-Beach Boys' standard that never quite made it.

"NOW THAT EVERYTHING'S BEEN SAID"

A good choice as the second last track as the title sums up the fact that the album's nearly at a close and we've all had a good time along the way. This is the first of two Carole King tunes that close the lp; the last being ...

"DOWN HOME"

This song closes the album and fits like a warm glove. With its easy shuffling beat, "down-home" cozy feel and relaxed mood, you can't help feeling satisfied. The song's fade with Brian repeating the words "Down home is just a memory" is a nice touch and a reminder that he's been on the journey with you right to the end.

THE FLAME lp - BROTHER RECORDS BR 2500 [released March 1971]

This was the second album issued on Brother Records; the first being SMILEY SMILE back in 1967. THE FLAME came out almost twelve months before SUNFLOWER and besides America, the lp also found release in Europe. Both the lp and the ultra rare European only release of the Dennis Wilson & Rumbo single - "Sound Of Free" b/w "Lady" were much sought in 1970 and much more sought after in 1989. THE FLAME, of course, was the band that Carl Wilson discovered on a tour of South Africa and brought back to California to record an lp. The lp was produced by Carl and engineered by Steve Desper. The group comprised Ricky, Steve and Brother Fataar and Blondie Chaplin.

The lp is well worth collecting, of course, just for its rarity, but musically you're not missing much. The two best songs - "See The Light" and "Get Your Mind Made Up" - will already be in many many collectors' hands as it was issued in Australia on the Stateside label. It's not that Carl's gritty production is bad, in fact the production is the best thing on the whole album. It's just a pity that eight out of the ten songs were lame and boring. It was quite a task to even force myself to listen to the ten songs listed below. This album definitely DID ESCAPE!

7b: SIDE ONE:

"SEE THE LIGHT"

Definitely the strongest commercial cut for single release. Sort of OSIBISA, SANTANA meets THE BEATLES. The entire track sounds slightly off key and the worry is that I don't think it was intentional!

"MAKE IT EASY"

Again another Beatleish song. Actually, not bad really as it actually rocks in a bluesy sort of way, but definitely not memorable. Ricky Fataar once mentioned they grew up on Beatle music and not Beach Boy music. It's funny (and unfortunate) that Paul didn't put them on Apple. I suppose he had his problems with Jackie Lomax.

"HEY LORD"

One of the problems with this album is that nearly every track is heavily guitar dominated.

This attempt of a gospel song sounds like Iron Butterfly trying to be religious. "Hey lord what are you trying to do - I can be better than you" garbles Blondie Chaplin. He's got to be kidding.

"LADY"

Even though this is THE FLAME's attempt at a country ballad, it's actually pleasant. At least they give us a break from the guitars and add some nice vocals. After sitting through "Oh Lord", "Lady" sounds great.

"DON'T WORRY BILL"

Ten points for originality! A slow rocker which begins as a George Harrison ballad off ALL THINGS MUST PASS and ends up like John Lennon's "Hey Bungalow Bill". The track does have a redeeming feature though - it ends SIDE ONE!

SIDE TWO:

"GET YOUR MIND MADE UP"

For me, this is actually better than the A-side of the group's single, "See The Light". Even though there's many reasons to hate it, it grooves along in a funky way. The song rocks out on a nice instrumental jam which is the best part of the whole album. I just hope Carl wasn't responsible for tuning their guitars.

"HIGHS AND LOWS"

To my ears this is a direct rip off from John Lennon's "Julia". The damn thing is nearly six minutes long and here they are singing "Who will share your highs? Who will share your lows?" Not me!

"I'M SO HAPPY"

Hey, this is different. They must have liked Crosby, Stills and Nash because it has the rhythm of "Love The One You're With", but that's where the good part ends. The chorus is clever ... "I'm so happy" is repeated ad nauseum. They're so happy it's depressing!

"DOVE"

This is so slow it's almost dead. It's all about how the dove gently glides like a song from inside. For a real bonus you get a moog sound effect of a dove soaring high at no extra cost! The soaring dove takes us on a boring journey into the next track ...

"ANOTHER DAY LIKE HEAVEN"

Five minutes and thirty one seconds of their opus grande finale is more than anyone can stand. It sounds like the band couldn't decide which Beatle epic to use so they mixed them all together - "Hey Jude", "I Want You", "I'm So Heavy" and "The End" (off ABBEY ROAD).

"SEE THE LIGHT" (Reprise)

A slowed down version of the fade of the single. At one minute and twenty seconds, it's a blessing!

NEXT ISSUE will feature MIKE LOVE's solo outings which, believe it or not, are better than THE FLAME 1p ... some of them that is!

WHERE DO I FIND 'EM DISCOGRAPHY

7a: SPRING	- SPRING	UNITED ARTISTS UAS 5571	March 1971
7b: THE FLAME	- THE FLAME	BROTHER RECORDS BR 2500	July 1972

Singles issued from reviewed albums:

SPRING:

"Now That Everything's Been Said" b/w "Awake"	UNITED ARTISTS 50848	October 1971
"Good Time" b/w "Sweet Mountain"	UNITED ARTISTS 50907	May 1972

THE FLAME:

"See The Light" b/w "Get Your Mind Made Up"	BROTHER RECORDS 3500	October 1970
"Another Day Like Heaven" b/w "I'm So Happy"	BROTHER RECORDS 3501	January 1971

BEACH BOYS ENDLESS SUMMER TV SHOW

REVIEW AND FILMOGRAPHY

John Blair

It seems like hardly a month goes by in the States without a Beach Boys' guest appearance on a TV variety show or a special Beach Boys' broadcast. This past summer, however, the band was accorded their own regularly scheduled program for the first time; a syndicated summer replacement series, as this type of show is known in the trade. The variety show featured many rather boring minutes and a few very interesting minutes. Most importantly and intriguingly, the series featured Brian Wilson talking and performing with the band.

In Southern California, THE BEACH BOYS' ENDLESS SUMMER was aired every Friday evening from 7-8pm for 11 weeks during June, July and August. This article describes the program, from this viewer's point of view and provides a breakdown of the band's performances for each show.

THE BEACH BOYS' ENDLESS SUMMER was videotaped at Universal Studios in Hollywood. Besides The Beach Boys, other musical artists and stand-up comedians were featured on each program. There was no stage announcer or emcee. Rather, the program's voice-over introduction and off-camera announcement of performers was Brian Bierre, a disk jockey on LA's KRTH radio, an oldies station (some readers will recall Mike Love's rare promo release of "Almost Summer" that refers to "K-Earth 101" in the lyric). Bierre was also featured on the album (released in Japan only) LISTEN TO THE AIR doing the pseudo radio broadcasts. The album featured songs by Dean Torrence and Mike Love.

Several stage sets were used to videotape the source material for the program. All of the sets were locations on the Universal Studio' lot. The source material was edited to provide the various segments for each program. There was the "Club Kokomo" set, the "Moulin Rouge" set, the "campfire" set and a formal Beach Boys' concert at the Universal Amphitheater. All of the sets (except the "campfire" set and the Universal Amphitheater concert) were used to present the guest performers. The only exceptions were the segments featuring Chicago. They were videotaped at the Universal Amphitheater (probably on the same evening as the Beach Boys since both bands toured together in 1989). All of the performances were outdoors during the day except for the "campfire" set and the Universal Amphitheater concert.

As an example of this production approach, assume that all of the comedians that appeared in the series were videotaped on the same day. Similarly, assume the singers and bands that appeared were also taped at the same time (lip-syncing to their recordings). The producers used these tapes as source material. For any particular one hour show, a comic segment would be edited next to a musical performer, followed by one song from the Beach Boys' Universal Amphitheater concert and so on (interrupted by the inevitable American tv commercials). You get the idea.

This process was used throughout the 11-part series. After week seven, the remaining four programs consisted of repeat segments. They were edited together, however, in different combinations to form "new" shows.

For me, the series could best be described as an inexpensive and quickly developed, mildly entertaining eleven hour variety series. Its purpose was to fill up an hour of air time each week, at a truly poor viewing time for most Americans, during a weak time of the year for television use (a time when a lot of people are on vacation/holiday). Most of the acts could easily have been left out. The Beach Boys were the main attraction, but only about 10 to 15 minutes of each one hour show featured them. Of the Beach Boys' segments, the "campfire" sequence was the most enjoyable and provided the best moments for Beach Boys' fans. This was the part of the program I most looked forward to each week.

The "campfire" sequences were videotaped at night with the band sitting in a circle around a real campfire, giving the viewer the impression that they were at the beach. The group not only included Brian Wilson and a couple of members of the performing band (such as Billy Hinsche), but also wives and family members. Apparently, the producers wanted to portray the group in an

informal and spontaneous setting. They were given acoustic guitars and bongos and asked to tell some interesting stories about the band and to sing songs - anything that came to mind.

This segment came at the end of each program and only lasted for about five minutes each time. Not only was the informality refreshing, but it was amazing to watch Brian interact and enjoy himself with the rest of the band, completely comfortable, coherent and relaxed. One can only appreciate such a situation in light of Brian's and the band's recent histories.

The "campfire" segment usually included some reminiscing. This was followed by a group singalong started by Brian or Mike. Most of the songs performed were apparently sung by the group when they were starting out. Everyone seemed to know the material for the most part, especially Mike, even if someone forgot a word or two. Sometimes they began a song, but didn't finish it because most of them couldn't remember the words or the arrangement.

It was the complete lack of studio production and rehearsing that made this segment so interesting. The group's harmonies were supported by only three acoustic guitars and a set of bongos. It was a real treat to hear "Surfer Girl" or "In My Room" in this setting, not to mention "Be My Baby" or "All I Have To Do Is Dream".

In one segment, Brian reminded Mike about the time they were driving in the mountains and the hood of his car came loose, smashing into the windshield. A story from Mike related some backstage and onstage antics by Jan & Dean while appearing at a concert with them in Hawaii during the mid-60's. The "campfire" segment was mostly Brian and Mike; Carl, Al and Bruce had little to say although they certainly took part in the songs. The family members provided some new faces as well as some familiar faces that we don't often get to see (for instance, Carnie Wilson was conspicuous sitting behind Brian).

Brian's appearance in this series was rather unexpected, but certainly a delight to watch. There was no indication that he'd ever left the band or that any hard feelings existed at all. Brian was in each of the "Club Kokomo" set sequences that featured the Beach Boys, all of the "campfire" sequences as described above and was shown singing "Love And Mercy" live (with his own unnamed band) during one program (see show #7, 28th July 1989).

What follows is a list of the comedians and musical acts that appeared on THE BEACH BOYS' ENDLESS Summer. Rather than burden the reader with detailed sequences of acts for each program, or songs performed by the guest musical acts, a third list itemizes only The Beach Boys' segments and the songs they performed for each of the 11 programs in the series.

COMEDIANS

Jeff Altman	Pam Madison	Ritch Shydner	George Wallace
Richard Belzer	Don Reed	Tim Stack	Marc Weiner
Ellen Degeneres	Rick Sanders	Glenn Super	Richard Jeni

[Marc Weiner appeared on each program]

MUSICAL GROUPS/ARTISTS

Animotion	Highway 101	Roxette
Bachman Turner Overdrive	Jack Mack/Heart Attack	Stray Cats
Chicago	Richard Marx	Al B. Sure
Cruzsados	Kathy Mattea	Stevie Ray Vaughan
Samantha Fox	New Kids On The Block	Billy Vera/Beaters
David Haselhoff	June Pointer	

THE BEACH BOYS' ENDLESS SUMMER - WEEK BY WEEK

KEY TO SYMBOLS (A) Universal Amphitheater concert (live)
(B) "Club Kokomo" set w/Brian (lip-synched)
(C) "Campfire" set w/Brian (live)

EPISODE ONE
(JUNE 16, 1989)
(A) "Surfin' USA", "Good Vibrations"
(B) "Help Me Rhonda"
(C) "Surfer Girl"

EPISODE TWO
(JUNE 23, 1989)
(A) "Wouldn't It Be Nice", "Kokomo"
(B) "Darlin'"
(C) "Be My Baby"

EPISODE THREE
(JUNE 30, 1989)

- (A) "California Girls", "Sloop John B"
- (B) NO BEACH BOYS "CLUB KOKOMO" SEGMENT FEATURED ON THIS PROGRAM
- (C) "Smokey Joe's Cafe"

EPISODE FOUR
(JULY 7, 1989)

- (A) "Little Deuce Coupe", "I Get Around"
- (B) "Surfer Girl"
- (C) PARTS OF "Their Hearts Were Full Of Spring", "Bermuda Shorts"
AND "One Kiss Led To Another"

EPISODE FIVE
(JULY 14, 1989)

- (A) "Surfin' Safari", "Surf City"
- (B) "Wouldn't It Be Nice" (lip-synched by Brian)
- (C) "In My Room", "Barbara Ann"

EPISODE SIX
(JULY 21, 1989)

- (A) "Be True To Your School", "Wipe Out" (THE FAT BOYS VERSION WITH
BILLY HINSCH DOING THE RAP VOCAL), "God Only Knows"
- (B) "Rock & Roll Music"
- (C) "All I Have To Do Is Dream"

[This program featured a strange segment, very much out of place in relation to The Beach Boys' music and this television series. The Beach Boys were shown at a rehearsal hall listening to an as-yet unknown band called Wailing Moon. The band played part of an original song and The Beach Boys offered comments on the song and advice to help the group with their career.

At one point, the lead singer of Wailing Moon asks, "What's the best way to keep the band together?" Brian Wilson immediately says, "Don't hang out together!"]

EPISODE SEVEN
(JULY 28, 1989)

- (A) "Shut Down", "Little Old Lady From Pasadena"
- (B) "Fun Fun Fun"
- (C) "Graduation Day"

[This program also featured Brian Wilson performing "Love And Mercy" live, probably at the Universal Amphitheater, with his own backup band.]

The remaining programs of the series featured material previously presented, but re-edited into "new" shows.

EPISODE EIGHT
(AUGUST 4, 1989)

- (A) "Help Me Rhonda", "God Only Knows"
- (B) "Wouldn't It Be Nice"
- (C) "All I Have To Do Is Dream"

EPISODE NINE
(AUGUST 11, 1989)

- (A) "Surfin' Safari", "Kokomo"
- (B) "Help Me Rhonda"
- (C) "Be My Baby"

EPISODE TEN
(AUGUST 18, 1989)


- (A) ?
- (B) ? (THIS PROGRAM MISSED)
- (C) ?

EPISODE ELEVEN
(AUGUST 25, 1989)

- (A) "Sloop John B", "I Get Around"
- (B) "Rock & Roll Music"
- (C) PARTS OF "Their Hearts Were Full Of Spring", "Bermuda Shorts"
AND "One Kiss Led To Another".

WHO'S STILL CRUISIN'?

REVIEWS AND VIEWS

BEACH BOYS
REVIEW 

We all now have the new STILL CRUISIN' album and the general consensus rates the five new songs highly; four are classics, while the fifth not so good. This review will concentrate on the mostly minor faults discernible on the new songs.

* STILL CRUISIN'

This is a good commercial song although another verse after the long guitar break would improve the structure. Mike Love's vocals are excellent and the production clear.

✱ SOMEWHERE NEAR JAPAN

The first three minutes of this four and a half minute track is superb. Unfortunately, the song is then almost ruined by the ill-fitting and badly sung verse by Al. Mike, Carl and Bruce blend brilliantly together and should have continued for the last verse and (part) chorus to the instrumental fade. Al's vocals seem so out of place and it makes me wonder why he was included as a lead vocalist (band politics maybe?). Apart from this, the track is a gem.

✱ ISLAND GIRL

This is a complete dud, a worthless and boring track. The vocals, apart from Mike's two odd lines, are tacky and even Carl seems bored here. A typically bad Al Jardine ditty, this certainly acknowledges who the least talented Beach Boy will forever be! Any song with a line such as "Island girl, she's so sassy" makes this reviewer want to reach for the nearest bucket. Yech!

✱ IN MY CAR

An honest attempt by Brian, who has written a well structured and complex song. I like the chord progressions here. The only faults are:

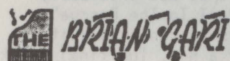
- * Brian's lead vocals seem strained, perhaps Carl could have improved upon this, and
- * The production is a little too cluttered (as it was with "Rock And Roll To The Rescue" and "California Dreamin'"). All told, a good track and it's nice to see Brian involved.

✱ MAKE IT BIG

A very nice eighties pop song with good vocals by Mike and Carl. However (as before), Al's line seems out of place and forced. The structure (like "Still Cruisin'") could utilise another verse by Mike. The title seems somewhat of a sexual joke, but the song has an excellent positive vibe to it.

So as a whole, the new album offers four excellent new songs. These are mostly better than any other eighties Beach Boy releases and certainly show that the Beach Boys are far from a "mouldy oldies band" - at least in the studio. Mike Love should be encouraged for his excellent vocals throughout the album. In fact, this really is a showcase for Mike's vocal abilities. However, I would still like to see more involvement with Bruce, Carl and definitely Brian. Also, next time maybe Al will stay on his ranch! The use of "Kokomo" is an obviously good move, but I won't comment on "Wipe Out" or those now overused sixties tracks. We Australians are lucky enough to get an extra song on our lp pressing - the Spanish version of "Kokomo". Thanks Capitol, but no thanks! Let's hope we soon will get an entirely new album from The Beach Boys. This one was almost great!!

NEVILLE CROWHURST



REVIEWS

CDs ... LPs ... 45s ... BOOKS ... ETC.

CD REVIEWS

- | | | | |
|---------------------------|-------------|--------------------|-------------|
| • THE BEACH BOYS - PARTY! | (CP21-6010) | 20/20 | (CP21 6015) |
| WILD HONEY | (CP21-6013) | LIVE IN LONDON/'69 | (CP21 6016) |
| FRIENDS | (CP21 6014) | | |

[CORRECTION TO LAST ISSUE. PET SOUNDS CD HAS A CATALOGUE # of CP21 6011 AND NOT CP21 6010]

In keeping with the 11 Japanese import releases reviewed last issue, here are the final five in the series. The Beach Boys' PARTY album was left out of the first 11, but is finally released now in superb mono. The nice thing about the transfer to CD is the continuation of the live feeling from the original side one to side two. There is no real wait as it is supposed to feel like a party. This was done quite successfully on the previously reviewed CONCERT album. The unfortunate part of this release is the graphics. They are using the originals which, when reduced, become so miniscule that it is virtually impossible to read who sang lead (which is on the original back cover). Some photos that were added to the re-release in the States have been deleted here. They were once part of the 15 free photos enclosed in the original release. (Ironically enough, this CD cover says they are inside because of the original graphics). The lyrics are enclosed as usual, and they are, once again, hysterical. For example, on "Mountain Of Love" the line goes: "Cryin' My Heart Out Till The Cold Gray Dawn". Well, they have it as "Achin' Up My Heart Till My Toe Ripped Off!"

WILD HONEY is also in true mono. The sound quality is very good and the original graphics are intact. While this is an improvement over the vinyl sound quality, poor editing (such as on "A Thing Or Two") becomes painfully obvious. It was also recorded in Brian's home studio, which sounded a little muddy compared to the major studios he usually used.

FRIENDS is actually a joy to listen to. This is a true stereo album and it really suits the group. From the opening short piece, "Meant For You", to "Transcendental Meditation", this album is very melodic and harmonious. Dennis shows off his writing abilities for the first time on two tracks, while Brian's contributions are really strong. His instrumental "Passing By" sounds particularly good, as does the fully orchestrated "Busy Doin' Nothin'". Even a Hawaiian styled instrumental entitled "Diamond Head" has a much more soothing sound on CD than it did on vinyl. The "waves" sound effects really shine through this time. Unfortunately, the original back graphics of an orange tinted ocean are deleted and replaced by a 1966 photo of the group.

20/20 is probably the most exciting of these new releases, as it features several SMILE tracks. The opening cut of "Do It Again" is still in mono, but the rest is in very good quality stereo. Tracks that may not have had much impact when originally released are truly exciting now on CD. Bruce's instrumental, "The Nearest Faraway Place", is one example of that. "Bluebirds Over The Mountain" is even more driving than before. The SMILE remnants, "Our Prayer" and "Cabinessence", are just exquisite - but then, they always were. Again, the only problem is the tiny graphics; in this case, it is particularly annoying since the production credits are important. Different Beach Boys produced different tracks.

LIVE IN LONDON/'69 is the last of the Japanese Capitol releases on CD (for the time being). It is just as high in quality as the other releases in the series. The cover is actually the American one with the headline BEACH BOYS '69 (which is funny because it was recorded in December of 1968). The original release entitled LIVE IN LONDON was just an import until Capitol finally decided to release it in the late seventies. The Beach Boys utilized horns during this period and did some interesting songs such as "Aren't You Glad" and "Wake The World". There is some occasional tape noise, but the overall sound is very good.

ADDITIONAL CDS

- THE BEACH BOYS - L.A. (LIGHT ALBUM) (CARIBOU 902127 2)(BRITISH IMPORT)

This is the first of the latter day Beach Boys releases on CD. It is not currently available in the States (or Australia), but rumour has it, it is due for a Stateside release shortly. While this is not the best era musically, it does include some high points, such as the single "Good Timin'". The transfer to CD is excellent, although that is expected considering this was originally released in 1979. An unfortunate factor, however, is the omission of all inner photos, production credits and musician credits. When will these companies learn that this is inexcusable!

- THE BEACH BOYS - STILL CRUISIN' (CAPITOL CDCL 549)(BRITISH IMPORT)

This is not a full length CD; it is a strange combination of four tracks from different periods. First, it has the current "Still Cruisin'" track. Then, the obligatory "Kokomo" is included as on their current American release. The surprise that follows is a 1986 track that was previously available only on an extended 12" Capitol release. The song is "Rock 'N' Roll To The Rescue" (Beach Party Mix). The song is great to begin with and even this dance version can't kill it. It actually is one of the better dance mixes around. It's a pity it was never a hit. The final track is an adaptation of "Lady Lynda" from the L.A. LIGHT ALBUM. Re-recorded in 1986 as "Lady Liberty", this track was only available in the States as the flipside of "California Dreamin'". This is not a bad collection.

and again

- THE SMILE ERA OUT-TAKES (QUALITY COMPACT PRODUCTIONS QCP 67001)(BOOTLEG)

It had to happen sometime; someone has finally released these incredible pieces. They are, in fact, pieces and fragments left over from the infamous SMILE sessions. Word got out quickly that this was an inferior CD. Well, it is not as bad as one might have heard.

There are sixteen tracks in all. There is usually a great deal of hiss, but it doesn't sound like it was taken from the older bootleg vinyl versions. They just seem like umpteenth generation tape copies. The liner notes (misspellings and all) have a certain charm to them. There are versions here that don't seem to come from the vinyl bootlegs at all. It even starts out with a radio

promo for the 1967 unreleased album. The "Cabin Essence" track without vocals is wonderful. The only drawback is the incorrect speed on Brian's talking and early version of "Surf's Up". This could have been fixed before the transfer to CD.

• SMILE (T 2580-2)(BOOTLEG)

This is one of the most thrilling discs to be released (or rather sneaked out) in quite a while. There has never been material from the legendary unreleased SMILE album ever released in this form or quality. The entire album runs over an hour here. There are so many surprises that it is hard to name them all.

First, there are pieces of "Good Vibrations" never heard before and in almost a 15 minute version! "Surf's Up" is breathtaking. This is no pieced together version from the Leonard Bernstein Special; it is a real unfinished studio version by Brian. Horn parts are included (also in an unfinished fashion). "Cool Cool Water" is also the original SMILE version and not the Warner released track. This is obviously of SMILE vintage. There are fun whistles and sound effects on "Mrs. O'Leary's Cow" that have never appeared on that track before. "Wind Chimes" has a rhythm track that was later scrapped! Here, it is Brian singing some beautiful parts over a real moving track. "Heroes And Villains" also is in a very different form and lasts over seven minutes! The sound quality is very good with some hiss, but not much. The graphics are the original front and back covers with a colour photo of Brian at the piano on the inside. No credits are included other than the titles and times. Whoever did this should be saluted. There is definitely room for Brian to finish this project today.

SMILE THE BEACH BOYS PERSPECTIVE CORRECT

So SMILE was actually finished on you know who's birthday. Surely Capitol realised a creative SMILE album would outsell a lame offering such as SMILEY SMILE? After all, 1967 saw the emergence of some radical music from artists who left their mark on the late sixties. For instance, The Doors, Jefferson Airplane, Hendrix, Cream, Zappa and Pink Floyd were all breaking new ground.

It was hardly the time for renewed interest in surf and drag music. What kind of commercial tunes did Capitol expect Brian to pen? Maybe "The Little Surfer Girl I Once Knew"!

Ironically, Brian was at the forefront of a creative surge, yet he was not allowed or unable to go forward before The Beatles and others did. Unfortunately, he also lost the ability to emulate past success and write more hit records.

In 1976, Brian was quoted as saying:

"I get too mental and I don't think I follow my instincts as much as I should. I used to ... shit, for years in a row! I mean, instinct, I used to think up hits one after another. Then I got thoughtful about it and fucked up."

Brian had been used to doing things his way from the beginning. Then, with SMILE, resistance to the change in direction got too much for him to rise above. His earlier nervous breakdowns indirectly provided him with the opportunity of staying at the piano to concentrate on writing, but the obstacles associated with SMILE saw him withdraw almost altogether.

So what about the SMILE music? With the album 90% completed, The Beach Boys had the temerity to do a rehash of SMILE. If you don't like something, it's pointless doing a poor imitation of it. So much remains unanswered. Albums had always been padded with filler tracks, including Beach Boys records. Capitol could have opened side one of SMILE with "Heroes & Villains" and side two with "Good Vibrations". Then Brian's music could have filled the remainder of the record. The record was not going to be promoted, so a hit on each side should have been the only requirement. The PARTY album was released with less impressive credentials.

How much of any SMILE song was completed as against existing in several obscure pieces is open to conjecture. Still, better versions of "Wonderful" and "Wind Chimes" existed and were forsaken for their weaker counterparts on SMILEY SMILE. And why hang onto "Cabin Essence" and "Our Prayer" until 20/20? The Beach Boys were hardly in a position to be stockpiling tunes. It's difficult to redeem yourself in 1969 when you were old hat in 1967. After listening to SMILEY SMILE, everyone should have been very eager for any creative outpourings from Brian.

To some fans, SMILE is irrelevant. Yet, it marks a unique twist of fate for the group. The formula never really had the same ingredients afterwards. In some ways, the band and Capitol

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